



Practice Papers for GCSE AQA English Language

Paper 1: Explorations in Creative Reading and Writing

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Teacher's Introduction

This resource contains three practice papers for the Paper 1: Explorations in Creative Reading and Writing exam, part of the AQA English Language 2015 specification. Each practice paper follows the format laid out in the specification and specimen papers provided by AQA.

Section A – Reading

- Source (500–700 words)
- Question 1: A 4-mark comprehension question focusing on the opening part
- Question 2: An 8-mark language analysis question on a specific section of the
- Question 3: An 8-mark structural analysis question based on the entire source
- Question 4: A 20-mark evaluative question based on students' personal response

Section B – Writing

Question 5: A 40-mark writing question with two prompts to choose from.

How to Use

These papers have been created to be used as either class practice, or a mock or paper follows a theme to help students use the source in the reading section as in questions. Each paper is complimented with a self-assessment mark scheme (inc easily be used by teachers to support their own marking of the questions.

To match the style of the AQA exam, the papers are designed to be cumulatively direct the students to small sections of the text whereas 3 and 4 ask students to

Two sample answers have been included in answer to each question. The only ex requires a short form answer. Later in this introduction you will find marks and c sample answers. Sample answers have been included in place of indicative conte additional tasks that could be completed using this resource are:

- Rewriting the answer to achieve top level
- Creating a class on success criteria
- Verbalising what the top level answers feature
- Self-marking
- Peer-marking

Specification Information

Paper 1: Explorations in Creative Reading and Writing accounts for 50% of the AQ specification (first teaching 2015). Paper 2: Writers' Viewpoints and Perspectives accounts for the remaining 50%.

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Required Knowledge and Commentaries for Sample Answers

The commentaries for sample answers appear after each sample answer in the resource. This page contains all the commentaries for sample answers and is available here in full for ease of reference.

Required Knowledge

For Question 1

- Students are required to retrieve information from a set part of the source text.
- They need sound comprehension skills to be able to succeed in this question.
- They can quote, or paraphrase, or both.

For Question 2

- Students are given a small extract from the source text to analyse.
- They will be given scaffolding information to help know what to include in their answer.
- They need to be familiar with different language features, and comment on the effectiveness of different language techniques used.
- They need to be able to root their answers to examples from the extract, and the higher level marks.

For Question 3

- Students need to respond to the whole source when thinking about their answer.
- The chosen source will have a change, or shift, somewhere in the middle of the text. They need to comment on this.
- They need to have a strong understanding of, and be able to comment on, such features:
 - Sequencings
 - Changes in ideas or points of view
 - Changes in location, and any significance to that
 - How things/characters are introduced, and how opinions about them change
 - Patterns, motifs or symbols
 - Repetition
 - Shifts in focus or narrative perspective
 - Summary or conclusion
 - Connections, links and cohesion (including topic sentences)

For Question 4

- This requires an extended answer.
- Students need to understand what it means to critically evaluate.
- They need to make judgements and support their ideas.
- The quotation – or statement – used in the question is to help the students to make their judgements and therefore achieve a higher quality of evaluation.
- They need to consider the form and purpose of the source text, and how the writer achieves this.
- The higher level marks can only be awarded if the student can effectively compare and contrast the source text with their own writing (inference to analysis to evaluation).

For Question 5

- Students will be given a choice of either a descriptive or narrative tasks, or both. It is therefore important that they are skilled in both styles of writing.
- They will need to be aware of how to write for different form, audience and purpose.
- They will need to be able to organise what they write, and develop it in such a way that it is relevant to the audience.
- They need to be able to write in Standard English.
- The form, audience and purpose in the Paper 1 exam, will always differ from the sample answers.

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Commentaries for Sample Answers

Paper 1.1 'Snow'

2. Student A

Level 4 – 8/8: Detailed and perceptive. Analyses why the writer has used certain words and appropriate quotations. Sophisticated terminology. Links the language to the relationship between Andy and the narrator.

Student B

Level 3 – 5/8: This answer links feelings / the characters' relationships to the language. Some points are more successfully/clearly explained than others. Relevant quotations.

3. Student A

Level 2 – 4/8: Some understanding of structural features. Some attempts to analyse language. Often moves into a comment on language instead. References to language in the question. The answer does not convey a clear or detailed understanding of the writer's choice of structural features.

Student B

Level 3 – 6/8: Clearly explains the writer's choice of structural features, and effects of choices enough for a high Level 3. Uses subject terminology ('focus', 'tension').

4. Student A

Level 1 – 4/20: This is simple personal comment. It gives an overview of the writer's methods. There are no textual details, or supporting evidence to strengthen the views. It lacks the 'how' and the 'why' required for higher levels.

Student B

Level 2 – 10/20: Explains how the writer creates tension and attempts to evaluate the writer's methods. There are no quotations or textual references. The lack of quotation stops this from being a Level 3 answer. It does not move into that band with more focused examples.

5. Answer A

The sample answers could have been given to either prompt.

AO5 – Mid Level 4 (21–23/24): Convincing, easy to follow. Would appeal to a wide range of readers. Would rather play in the snow than be scared of it. Subtle effects. Ambitious vocabulary. Developed and fluent.

AO6 – Low Level 4 (13–14/16): Sentences are accurately constructed and marked. Punctuation used (there is no need to force in types of punctuation to achieve top marks). Controlled grammar. Excellent control of language.

Answer B

The sample answers could have been given to either prompt.

AO5 – Low Level 4 (17–18/24): The writing is clear and appropriate. The vocabulary is effective. There is a range of connected ideas and the tone is consistent. Showing an understanding of structure.

AO6 – Level 3 (10/16): Sentences are accurately constructed and marked. Appropriate punctuation used (there is no need to force in types of punctuation to achieve top marks). A variety of sentence forms, but this does not appear to be done for effect/control. Sophisticated vocabulary.

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Paper 1.2 'Mystery'

2. Student A

Level 2 – 4/8: This answer includes some relevant quotations and attempts language choices. Some terminology has been used. The answer misses to understand the narrator, or his caring motivations that are shown later in the understanding of the relationship that the language is creating/conveying.

Student B

Level 3 – 6/8: Clear analysis of language, with explanations of how the writer with the characters' speech. There are also some perceptive comments. The the characters' relationship but this is not detailed or rooted clearly enough short, a good language analysis, but not a great answer to the question.

[I am being a mean examiner here – they do ex...]

3. Student A

Level 4 – 19/20: This answer focuses on narrative perspective and the impact between characters. It recognises that the source is at the end of the no and source material). It uses an appropriate range of subject terminology and Perceptive and detailed.

Student B

Level 2 – 4/8: There is some understanding of structure here, and an attempt been structured in this way. There is some unnecessary comment (for example the point about the shortness linking to the mood of the narrator is valid. It comment on how things change throughout the extract (these questions will

4. Student A

Level 3 – 11/20: This answer makes attempts to evaluate, and sometimes the understanding of what has happened in the extract, and why the writer has

Student B

Level 4 – 18/20: Perceptive and detailed. This answer looks at the 'how' and language choices. It gives examples and proceeds through them in a logical It also uses different parts of the extract (the second half of the source) to s understanding. It includes personal views and well-supported ideas.

5. Answer A

The sample answers could have been given to either prompt.

AO5 – Upper Level 4 (23/24): Interesting take on the prompt. Creative and choices. Well-structured, connected and developed.

AO6 – Level 4 (14/16): Sentences are accurate and with range of punctuation crafted creative sentences are used to impact the reader. Well-chosen voca

Answer B

The sample answers could have been given to either prompt.

AO5 – Lower Level 3 (14/24): Clearly written. Follows conventions expected suspects etc.). It doesn't create suspense, although it makes attempts to. V The ideas are logical, connected and developed.

AO6 – Level 3 (11/16): Accurate sentences and punctuation. Controlled gram English. Any dialectic is appropriate for the character of the detective narra crafting is needed to achieve Level 4.

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Paper 1.3 'Animals'

2. Student A

Level 2 – 4/8: This answer includes relevant quotations. There are attempts at language choices, but sometimes this is simply to explain the meaning. It shows connotations in places.

Student B

Level 4 – 8/8: This answer explains both how the writer has used language to create an impression and why the writer has made those choices. It focuses on language, includes subject terminology.

3. Student A

Level 4 – 8/8: This answer shows a detailed understanding of the way the writer has created an impression in the extract. They have used a range of examples and explained how and why the writer has used subject terminology effectively, including shifts, changes and repetitions.

Student B

Level 1 – 2/8: This answer shows a simple awareness of structure. There is a simple example of the focus shifts. There is a simple example.

4. Student A

Level 4 – 18/20: This answer evaluates the 'how' and 'why' of the writer's choice of language, showing foreboding that the statement in the question highlights. There are well-chosen examples.

Student B

Level 1 – 5/20: This answer doesn't explain where the impression that Sherwood comes from. It highlights a significant part of the extract that foreshadows what may happen in the novel and makes a simple comment about this. It also includes a personal response.

5. Answer A

The sample answers could have been given to either prompt.

AO5 – Lower Level 4 (20/24): The writing is clear, convincing and creative. It is structured with connected ideas that develop across the piece. Vocabulary is stretched further (mostly level 3).

AO6 – High Level 3 (11/16): Some sentences are more effective (Level 4) than others. Controlled grammar.

Answer B

AO5 – Lower Level 3 (15/24): Connected ideas but it lacks depth or development. It includes successfully chosen linguistic devices.

AO6 – Level 4 (13/16): Secure sentence construction with effective punctuation, grammar and Standard English.

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ZigZag Practice Exam Papers

Supporting GCSE AQA Engl

English Language

Paper 1: Explorations in Creative Reading and Writing

Practice Paper 1.1: 'Snow'

Name

Time allowed

1 hour 45 minutes

Instructions

Answer **all** of the questions.

Information

The total number of marks available for this paper is **80**.

40 marks are available in **Section A** and **40** in **Section B**.

The number of marks available for each question is shown in brackets.

Section A assesses the quality of your **reading**.

Section B assesses the quality of your **writing**.

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Source A

This is an extract from the beginning of a short story called 'Under Ice' by Iain Bank. This extract focuses on two boys playing in the snow and on the ice. It is told in the

Andy runs out across the ice. I am five years old and he is seven. Strathspelt sky is still and shining, hiding the sun in a dazzling, brilliant haze, its light an intervening layer of high cloud overlooking a chill wilderness of snow. The river is smothered, black crags violent spattered marks against that blankness; the hills too, the trees are frosted and the loch is hard and soft together, iced over then beyond the gardens of the lodge and the woods and ornamental ponds, the loch river again, bending and funnelling and quickening, it leads towards the narrow shallow gorge beyond. Usually from here you can hear the thunder of the falls but there is only silence.

I watch Andy run, shout after him but I don't follow him. The bank on the left is a white plain of the snow-covered river. The grass and reeds are hidden under the sudden, overnight fall of snow. On the far side, where Andy is heading, the steep where the water has cut into the hill, removing sand and gravel and stone, an overhang of earth and exposed, dangling tree roots; the dark gravel space under the only place I can see where there is no snow.

Andy is yelling as he runs, coat-tails flapping out behind him, gloved hands out back, the ear-flaps on his hat snapping and clapping like wings. He's almost suddenly I go from being terrified and annoyed to being exhilarated, intoxicated. I'm told not to do this, told not to come here, told to sledge and throw snowballs and I wanted, but not even to come near the loch and the river, in case we fell through. I came here after we'd sledged for a while on the slope near the farm, walked down despite my protests, and then when we got here to the river bank I said well, but then Andy just whooped and jumped down onto the boulder-lumped white and sprinted out across the pure flat snow towards the far bank. At first I'm angry with him, but now suddenly I get this rush of joy, watching him race out there into the stilled river, free and warm and vivacious in that smoothed and frozen silence.

I think he's done it, I think he's across the river and safe and there's a warm sense of accomplishment starting to well up within me, but then there's a cracking noise, he's tripped and fallen forward but he isn't lying flat on the snow, he's sunk up to his chest in a pool of darkness spreading on the whiteness around him as he struggles, trying to get up and I can't believe this is happening, can't believe Andy isn't going to jump out now, shouting his name, screaming out to him.

He struggles, turning round as he sinks deeper, chunks and edges of ice rearing up, little puffs and fountains of snow as he tries to find purchase and push himself up. I want to help him now but I can't reach him because I'm screaming so hard, wetting my mouth with my scream. He holds his hand out to me, yelling at me, but I'm stuck there, and I don't know what to do, can't think what to do, even while he's yelling at me to get up, to get a branch, but I'm petrified at the thought of setting foot on that white and I can't imagine finding a branch, can't think what to do as I look one way above the hidden gorge and the other along the shore of the loch towards the loch, but there's only snow everywhere, and then Andy stops struggling and

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Practice Paper 1.1: 'Snow'

Section A: Reading

Answer **all questions** in this section.

You are advised to spend about **45 minutes** on this section.

1. Read the first part of Source A again, from lines 1 to 9.

List four things that you learn about the setting of the story.

2. Look in detail at the extract from lines 15 to 66.

Andy is yelling as he goes, his coat-tails flapping out behind him, gloved hands thrusting out, his flaps on his hat snapping and clapping like wings. I am angry I go from being terrified and annoyed to being exhilarated. We were told not to do this, told not to come here, told to sledge and throw snow all we wanted, but not even to come near the loch and the river, in case we fell. Yet Andy came here after we'd sledged for a while on the slope near the forest, through the woods despite my protests, and then when we got here to the loch as long as we only looked, but then Andy just whooped and jumped down the white slope of shore and sprinted out across the pure flat snow towards the loch. I was angry at him, frightened for him, but now suddenly I get this rush of joy as he goes there into the cold level space of the stilled river, free and warm and vivid in the frozen silence.

Write about how the writer uses language to describe how the narrator feels. You could include the types of sentence, the words, and the language features the writer has used.

3. You now need to think about the whole of the source.

Write about how the writer has structured the text to create interest.

You could include how and why the reader's attention changes throughout the text. Include any other structural features you find interesting.

4. Focus now on the second half of the source, from 'I think he's done it...' (line 39) to 'whiteness' (line 41).

A student, having read a selection of the text said: 'The way the writer describes the snow rather than Andy's, makes us feel tense about what you agree or disagree with this statement?

You should give your opinion on the statement and evaluate how tension is created. Remember to back up your opinions with quotations.

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Section B: Writing

You should work on this section for **45 minutes**.

Your answer should be written in full sentences.

You should plan your answer and leave enough time to check it before you finish.

5. You are submitting a piece of creative writing for your school magazine. You need to convince a group of students to decide if it will be published.

EITHER

Write a description using this picture for inspiration.



OR

Write the beginning of a story where bad weather impacts the characters in your story.

[24 marks] for the creative writing

[16 marks] for the description

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Sample Answers, Self-assessment and

TASK

- Mark each sample answer below against the self-assessment mark scheme.
- What level has each achieved and why?
- Set yourself a target for your own work based on what you have learnt from

Questions 1 and 2: Sample Answers

- Read the first part of Source A again, from lines 1 to 9.

List four things that you learn about the setting from the story.

Due to the nature of this question, sample answers are included. Please see details.

- Look at the extract from lines 16 to 26.

Write about how the writer uses language to describe how the narrator feels

Student A

The lexical choices 'flapping', 'outspread', 'snapping' and 'clapping' in the opening sentence conveys a sense of movement and sound. This is a playful image and suggests that the narrator is fond of Andy, although perhaps he thinks it is inappropriate as the reader is given the impression that Andy isn't as mature as the narrator. The narrator says he changes from being 'terrified and annoyed' to 'exhilarated' which are typical of a child. This is also seen by the negative lexis 'protests', 'frightened' and 'angry' compared with the joyous 'whispering'.

Student B

The narrator thinks that Andy is immature and annoying. Andy does annoy him to. It says that Andy does things 'despite my protests' and 'look at him'. However his feelings change towards Andy when the narrator has a good time. The positive words 'rush of joy' and 'exhilarated' show that he is having fun so he must like Andy really. Perhaps they are brothers, because that way with me sometimes so language in the extract shows that

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Question 2: Sample Answers with Commentaries

2. Look in detail at the extract from lines 16 to 26.

Write about how the writer uses language to describe how the narrator feels.

Student A

The lexical choices 'flapping', 'outspread', 'snapping' and 'clapping' in the opening sentence conveys a sense of movement. This is a playful image and suggests that the narrator is fond of Andy, although perhaps he thinks it is inappropriate as the reader is given the impression that Andy isn't as mature as the narrator. The narrator says he changes from being 'terrified and annoyed' to 'exhilarated' which are typical of a child. This is also seen by the negative lexis 'protests', 'frightened' and 'angry' compared with the joyous 'whispering'.

Level 4 – 8/8: Detailed and perceptive. Analyses why the writer has used certain words and appreciates connotations. Sophisticated terminology. Links the language to the relationship between Andy and the narrator.

Student B

The narrator thinks that Andy is immature and annoying. Andy does annoy him to. It says that Andy does things 'despite my protests' and 'talks back at him'. However his feelings change towards Andy when the narrator has a good time. The positive words 'rush of joy' and 'exhilarated' show that he is having fun so he must like Andy really. Perhaps they are brothers, because that way with me sometimes so language in the extract shows that.

Level 3 – 5/8: This answer links feelings / the characters' relationships to the language. Some points are more successfully/clearly explained than others. Relevant points are made.

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Question 3: Sample Answers

3. You now need to think about the whole of the source. Write about how the create interest.

Student A

The opening sentence is short and powerful to draw in the reader. The reader knows that run ready for something bad to happen. The reader is then given a lot of description to set the scene 'silence' which again makes things seem tense. The next paragraph is also tense. The description 'overhang'. The next paragraph is what I wrote about in question two it talks about the character two paragraphs are really tense. You can tell that the narrator is really stressed out watching him wetting his pants. The last sentence is really dramatic as it uses alliteration to describe Andy's

Student B

The writer begins by setting the scene. We are told that Andy has remainder of the paragraph widens out to give the reader a view of the focus then shifts back to Andy and the reader is given an impression of relationship. The reader begins to understand that Andy has done something not approve of as negative and positive feelings are juxtaposed with not want to approve of Andy's actions but cannot help but enjoy the. As the extract develops it takes a negative turn. The reader understands correct to give warnings as Andy falls under the ice. The positive feelings felt earlier in the extract, against his instincts, are now completely how desperate the situation is due to the long rambling sentences the images.

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Question 3: Sample Answers with Commentaries

3. You now need to think about the whole of the source. Write about how the create interest.

Student A

The opening sentence is short and powerful to draw in the reader. The reader knows that run ready for something bad to happen. The reader is then given a lot of description to set the scene 'silence' which again makes things seem tense. The next paragraph is also tense. The description 'overhang'. The next paragraph is what I wrote about in question two it talks about the character two paragraphs are really tense. You can tell that the narrator is really stressed out watching him wetting his pants. The last sentence is really dramatic as it uses alliteration to describe Andy's

Level 2 – 4/8: Shows an understanding of structural features. Some attempts to often include a comment on language instead. References to language for question the answer does not convey a clear or detailed understanding of

Student B

The writer begins by setting the scene. We are told that Andy has remainder of the paragraph widens out to give the reader a view of the focus then shifts back to Andy and the reader is given an impression of relationship. The reader begins to understand that Andy has done some not approve of as negative and positive feelings are juxtaposed with not want to approve of Andy's actions but cannot help but enjoy the. As the extract develops it takes a negative turn. The reader understands correct to give warnings as Andy falls under the ice. The positive feelings felt earlier in the extract, against his instincts, are now completely how desperate the situation is due to the long rambling sentences the images.

Level 3 – 6/8: Clearly explains the writer's choice of structural features, and effects of choices enough for a high Level 3. Uses subject terminology ('focus')

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Question 4: Sample Answers

4. Focus now on the second half of the source, from 'I think he's done it...' (line 39) to 'the whiteness' (line 41).

A student, having read this section of the text said: 'The way the writer describes the observer's point of view rather than Andy's, makes us feel tense about what is going to happen.'

Do you agree with this statement?

Note: These answers show the level of detail in one paragraph of each student's response. You cannot get 20 marks from one paragraph. You must write more than one paragraph. This answer, try and decide which level the quality of your writing is at in the paragraph.

Student A

I agree with this statement. Because we cannot see what is really happening as Andy is so far away, we are more tense. We do not know what is going on and that is scary. From the little bits we can see, good is going to happen.

Student B

I agree with this statement as I feel the writer has been successful in making us feel tense about what is going to happen. Even from the first sentence when I see Andy go onto the ice, I am nervous that something negative is going to happen. I cannot run on ice. The narrator makes the scene big in my mind by describing the landscape and the other side of the bank. This makes Andy just a tiny speck in the landscape. The narrator cannot see Andy and neither can I which makes me feel that he is young and needs protecting.

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Question 4: Sample Answers with Commentaries

4. Focus now on the second half of the source, from 'I think he's done it...' (line 39) to 'the whiteness' (line 41).

A student, having read this section of the text said: 'The way the writer describes the observer's point of view rather than Andy's, makes us feel tense about what is going to happen.'

Do you agree with this statement?

Note: These answers show the level of detail in one paragraph of each student's response. This shows how long your answer should be. You cannot get 20 marks from one paragraph. To get 20 marks, this answer, try and decide which level the quality of the explanation in the paragraph is at.

Student A

I agree with this statement. Because we cannot see what is really happening as Andy is so far away, it is more tense. We don't know what is going on and that is scary. From the little bits we can see, good is going to happen.

Level 1 – 4/20: This is simple personal comment. It gives an overview of the text. There is no mention of the writer's methods. There are no textual details, or supporting evidence to strengthen the views. It lacks the 'how' and the 'why' required for higher levels.

Student B

I agree with this statement as I feel the writer has been successful in creating tension about what is going to happen. Even from the first sentence when I look out onto the ice, I am nervous that something negative is going to happen. I don't want to not run on ice. The narrator makes the scene big in my mind by describing the landscape and the other side of the bank. This makes Andy just a tiny speck in the landscape. The narrator cannot see Andy and neither can I which makes me feel that he is young and needs protecting.

Level 2 – 10/20: Explains how the writer creates tension and attempts to evaluate the text. It also attempts to comment on the writer's methods. There are no quotations or textual references. The lack of quotation stops this from being a Level 3 answer. To move into that band with more focused examples.

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Question 5: Sample Answers

5. You are submitting a piece of creative writing for your school magazine. You ask your class of students to decide if it will be published.

EITHER: Write a description using this picture for inspiration [snowman].

OR: Write the beginning of a story where bad weather impacts the character. The following answers could have been given for either prompt. The mark scheme asks for either question to be answered and it will be marked in the same way.

Note: In order to achieve the top levels in this question you need to write a piece of creative writing. It needs a level of development that can only be achieved by creative writing. This cannot be dictated to you as it will depend on what you are writing about and there are 40 marks available.

Planning

Purpose: To describe the picture.
Form: Creative writing. Descriptive.
Audience: My school.

- Landscape covered
- Stuck
- Waking village
- Trying to escape
- Determined to win – deciding to play

Answer A

Shadows defined the rises and falls of the landscape. The once smooth ground had been impacted by a sudden attack. All the beauty, all the colour, all the life had been destroyed, cloaked under a singular blanket of white. Nothing had broken through. Nothing could break through. It had won.

Slowly the sun inched higher into the sky. The redness of its power fell upon the landscape. The lush green fields, now lay lost somewhere out of view.

Bravely curtains opened. Light poured out of the window and revealed more shapes and structures. The village was beginning to make itself known. The village steadily began to reappear.

The crunch echoed the first human step around the corners of the village. Someone was trying to break through the desolation someone was trying to find their way.

A chorus of crunches followed, but rather than mirror the hesitation of the first step, bounded forward. It was time for a snowball fight.

Answer B

There was snow everywhere. I couldn't see what had been there before. As far as the eye could see in every direction. It was like a blanket covering the entire scene. It was like a blanket under the blanket. It looked frozen and trapped. There was a little village stuck under the snow. As the people in the village woke up they realised what had happened and how they were under a blanket of snow. Connor tried to escape. He didn't want to be stuck in his house all day and it didn't matter how cold he would get.

He bravely went outside. It was a struggle to make it out of the snow. A dog followed him. The dog wasn't scared. The dog just wanted to play in the snow and flicking it up onto Connor's face.

This was going to be fun.

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Question 5: Sample Answers with Commentaries

5. You are submitting a piece of creative writing for your school magazine. You have asked a group of students to decide if it will be published.

EITHER: Write a description using this picture for inspiration [snowman].

OR: Write the beginning of a story where bad weather impacts the character. The following answers could have been given for either prompt. The mark scheme applies to either question to be answered and it will be marked in the same way.

Please note: In order to achieve the top levels in this question you need to write a piece of creative writing. It needs a level of development that can only be achieved through a length of writing. This cannot be dictated to you as it will depend on what you write. You have an hour and there are 40 marks available.

Answer A

Shadows of the rises and falls of the landscape. The once smooth ground had been impacted by a singular attack. All the beauty, all the colour, all the life had been destroyed, cloaked under a singular blanket of snow. Nothing had broken through. Nothing could break through. It had won.

Slowly the sun inched higher into the sky. The redness of its power fell upon the landscape. The lush green fields, now lay lost somewhere out of view.

Bravely curtains opened. Light poured out of the window and revealed more shapes and structures. The village was beginning to make itself known. The village steadily began to reappear.

The crunch echoed the first human step around the corners of the village. Someone was trying to break through the desolation someone was trying to find their way.

A chorus of crunches followed, but rather than mirror the hesitation of the first step, bounded forward. It was time for a snowball fight.

The sample answers could have been given to either prompt.

AO5 – Mid Level 4 (21–23/24): Convincing, easy to follow. Would appeal to a wide range of readers. Would rather play in the snow than be scared of it. Subtle effects. Ambitious. Developed and fluent.

AO6 – Low Level 4 (13–14/16): Sentences are accurately constructed and marked with appropriate punctuation used (there is no need to find a lot of types of punctuation to achieve a high mark). (this could be improved/challenged in places). Controlled grammar. Excellent.

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Answer B

There was snow everywhere. You couldn't see what had been there before as far as the eye could see in every direction. It was like a blanket covering the scene didn't look warm under the blanket. It looked frozen and trapped. There was a little village stuck under the snow. As the people in the village woke up they realised what had happened and how they were under a blanket. Connor tried to escape. He didn't want to be stuck in his house all day and it didn't matter how cold he would get.

He bravely went outside. It was a struggle to make it out of the snow. Clover followed him. Clover wasn't scared. Clover didn't want to play in the snow and flicking it up onto Connor's face.

This was going to be fun.

The same prompt could have been given to either prompt.

AO5 – Low Level 3 (14/24): The writing is clear and appropriate. The vocabulary used in the writing is effective. There is a range of connected ideas and the tone is consistent, showing an understanding of structure.

AO6 – Level 3 (10/16): Sentences are accurately constructed and marked. As a result, punctuation is used (there is no need to force in types of punctuation to achieve top marks). A variety of sentence forms, but this does not appear to be done for effect/contrast. The sophisticated vocabulary.

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Mark Scheme

1. Read the first part of Source A again, from lines 1 to 9.

List four things that you learn about the setting of the story.

You will get one mark for each point about the setting up to a maximum of 4.

- Your answers must come from lines 1 to 9.
- Your answers must be true statements from those lines.
- Your answers must relate to the **setting** of the story.
- You can quote, or paraphrase – both are allowed

Assessment Objective being tested: AO1 – LITERARY comprehension and INFERENCE

Your answers might include the following, but if you have something else it is fine. You must have followed the 4-pointed list above.

Setting

- The lake is covered in ice.
- Everywhere is white.
- There is haze covering the sun.
- There is a 'wilderness of snow'.
- There is silence.
- The river runs quickly where the boys are.

For all the remaining questions on the paper you do not get a mark for each point. You get 1 mark based on your answer as a whole.

The examiner will read your answer and decide which level descriptors best suit what you have written.

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2. Look in detail at the extract from lines 16 to 26.

Write about how the writer uses language to describe how the narrator feels.

You could include the types of sentence, the words, and the language features the writer has used.

Assessment Objective being tested: AO2 – EXPLAIN, COMMENT ON and ANALYSE the LANGUAGE to achieve effects and influence the reader, using subject terminology.

Level	Key Level Descriptor Answers will show:
Level 4 – Analyse 'Perceptive' 'Detailed' 7–8 marks	<input type="checkbox"/> How and why the writer has made those language features effective <input type="checkbox"/> Relevant words chosen, and well-used quotations <input type="checkbox"/> Sophisticated and accurate terminology
Level 3 – Typical 'Clear' 'Relevant' 5–6 marks	<input type="checkbox"/> How the writer has made his language effective <input type="checkbox"/> Relevant quotations, although they may not focus on key words <input type="checkbox"/> Accurate subject terminology
Level 2 – Comment 'Some' 'Attempts' 3–4 marks	<input type="checkbox"/> Attempts at commenting on what makes the language effective <input type="checkbox"/> Some relevant quotations, some may not be used accurately <input type="checkbox"/> Some subject terminology, not always used accurately
Level 1 – Simple Comment 'Simple' 'Limited' 1–2 marks	<input type="checkbox"/> Simple understanding of language, but will not show any analysis <input type="checkbox"/> Very simple comments on what makes the language effective <input type="checkbox"/> Simple references, or quotations <input type="checkbox"/> Simple subject terminology
Level 0 No marks	<input type="checkbox"/> Nothing relating to language <input type="checkbox"/> Nothing at all!

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3. You now need to think about the whole of the source.

Write about how the writer has structured the text to create interest.

You could include how you are made to feel about the characters at the beginning and why the mood changes. You could also include any other structural features.

Remember – Quotations are not always relevant when answering structural questions. Give examples, or references instead.

Assessment Objective being tested: AO2 – EXPLAIN, COMMENT ON and ANALYSE the writer's use of LANGUAGE, FORM and STRUCTURE to achieve effects and influence the reader, using subject terminology.

Level	Key Level Descriptors Answers will show
Level 4 – Analyse 'Perceptive' 'Detailed' 7–8 marks	<input type="checkbox"/> Detailed understanding of structural features <input type="checkbox"/> How and why the writer has made those structural features effective <input type="checkbox"/> Relevant, well-chosen, and well-used examples <input type="checkbox"/> Sophisticated and accurate terminology
Level 3 – Explain 'Clear' 'Relevant' 5–6 marks	<input type="checkbox"/> Clear understanding of structural features <input type="checkbox"/> How the writer has made his structural features effective <input type="checkbox"/> Relevant examples, although they may not focus on key words or words <input type="checkbox"/> Accurate subject terminology
Level 2 – Comment 'Some' 'Attempts' 3–4 marks	<input type="checkbox"/> Some understanding of structural features, but not always well understood <input type="checkbox"/> Attempts at commenting on what makes those features effective but may not always be right <input type="checkbox"/> Some relevant references or examples <input type="checkbox"/> Some subject terminology, not always used accurately
Level 1 – Simple Comment 'Simple' 'Limited' 1–2 marks	<input type="checkbox"/> Simple understanding of structural features, but not always well understood <input type="checkbox"/> Very simple comments on what makes the language effective <input type="checkbox"/> Simple references, or quotations <input type="checkbox"/> Simple subject terminology
Level 0 No marks	<input type="checkbox"/> Nothing relating to language <input type="checkbox"/> Nothing at all!

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4. Focus now on the second half of the source, from 'I think he's done it...' (line 41) to 'whiteness' (line 41).

A student, having read this section of the text said: 'The way the writer describes the observer's point of view rather than Andy's, makes us feel tense about the situation.'

How far do you agree with this statement?

You should write about what you think about the way the story is told and the language used.

You should evaluate how and why you think this way and back up your opinion with evidence from the text.

Assessment Objective being tested: AO4 – CRITICAL EVALUATION supported by AO1 – RECALL

Level	Key Level Descriptors Answers will show
Level 4 – Analyse 'Percentages' 'Detailed' 16–20 marks	<input type="checkbox"/> Detailed explanation of how and why the writer has chosen to describe the situation as he has <input type="checkbox"/> Relevant, well-chosen, and well-used range of examples <input type="checkbox"/> A range of the writer's choices included (remembered)
Level 3 – Explain 'Clear' 'Relevant' 11–15 marks	<input type="checkbox"/> Clear explanation of how and why the writer has chosen to describe the situation as he has, but with not enough detail <input type="checkbox"/> Relevant examples, although they may not focus on the key points or words
Level 2 – Comment 'Some' 'Attempts' 6–10 marks	<input type="checkbox"/> Attempts at explaining how and why the writer has chosen to describe the situation as he has, but may not always be right <input type="checkbox"/> Some relevant references or examples
Level 1 – Simple Comment 'Simple' 'Limited' 1–5 marks	<input type="checkbox"/> Simple comments on how the writer has chosen to describe the situation but may not show that understanding well <input type="checkbox"/> Some quotations, not always relevant
Level 0 No marks	<input type="checkbox"/> Nothing offered in response to the statement <input type="checkbox"/> Nothing at all!

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5. You are submitting a piece of creative writing for your school magazine. You have a panel of students to decide if it will be published.

EITHER: Write a description suggested by the picture [snowman].

OR: Write the beginning of a story where bad weather impacts the character.

Assessment Objectives being tested:

- AO5 How well you write and structure your answer.
- AO6 How accurately you write your answer (separate grid underneath)

Level		Key Level Description Answers will show
		Creativity
Level 4 19–24 marks  Creativity 'Convincing' 'Crafted' Structure 'Structured' 'Developed' 'Complex and varied'	Upper Level 4 22–24 marks	<input type="checkbox"/> Convincing and compelling writing <input type="checkbox"/> Matches the purpose, form and audience of the question with tone, style and register <input type="checkbox"/> Manipulates the reader (to feel certain emotions, believe certain things, etc.) <input type="checkbox"/> Writing is subtle but effective <input type="checkbox"/> Ambitious and extensive vocabulary <input type="checkbox"/> Well-crafted linguistic devices throughout
	Lower Level 4 19–21 marks	<input type="checkbox"/> Convincing writing <input type="checkbox"/> Matches the purpose, form and audience of the question with tone, style and register <input type="checkbox"/> Ambitious vocabulary <input type="checkbox"/> Well-crafted linguistic devices throughout
Level 3 13–18 marks Creativity 'Clear' 'Chosen for effect' Structure 'Engaging' 'Connected'	Upper Level 3 16–18 marks	<input type="checkbox"/> Clearly written and believable answers <input type="checkbox"/> Matches the purpose, form and audience of the question with tone, style and register <input type="checkbox"/> Sophisticated vocabulary <input type="checkbox"/> Appropriate linguistic devices
	Lower Level 3 13–15 marks	<input type="checkbox"/> Clearly written answers <input type="checkbox"/> Mostly matches the purpose, form and audience <input type="checkbox"/> Appropriate vocabulary and linguistic devices
Level 2 7–12 marks  Creativity 'Mostly successful and controlled' Structure 'Linked and paragraphed'	Upper Level 2 10–12 marks	<input type="checkbox"/> Writing that mostly makes sense <input type="checkbox"/> Attempts to match the purpose, form and audience of the question with tone, style and register <input type="checkbox"/> Some variety in vocabulary and some linguistic devices
	Lower Level 2 7–9 marks	<input type="checkbox"/> Writing that sometimes makes sense <input type="checkbox"/> Attempts to match the purpose, form and audience. Attempts to use tone, style and register for this purpose <input type="checkbox"/> Occasional variety in vocabulary and some linguistic devices

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Level		Key Level Descriptors Answers will show:
		Creativity
Level 1 1–6 marks Creativity ‘Simple’ Structure ‘Simple and limited’	Upper Level 1 4–6 marks	<input type="checkbox"/> Writing that is simple <input type="checkbox"/> Some awareness of purpose, form and audience, but no attempts to use tone, style and register for this purpose <input type="checkbox"/> Simple vocabulary choices and simple linguistic devices
	Lower Level 1 1–3 marks	<input type="checkbox"/> Writing that only occasionally makes sense <input type="checkbox"/> Occasional content that shows awareness of purpose, form and audience <input type="checkbox"/> Simple vocabulary
Level 0 No marks		<input type="checkbox"/> Nothing meaningful <input type="checkbox"/> Nothing at all!

AO6 How accurately you write your answer.

Level	Key Level Descriptors Answers will show:
Level 4 13–16 marks	<input type="checkbox"/> Sentences are marked consistently and accurately <input type="checkbox"/> Wide variety of punctuation used accurately <input type="checkbox"/> Full range of sentences used for effect (as appropriate) <input type="checkbox"/> Standard English and controlled grammar used consistently <input type="checkbox"/> Extensive and ambitious vocabulary, correctly spelt
Level 3 9–12 marks	<input type="checkbox"/> Sentences are marked, mostly accurately <input type="checkbox"/> Variety of punctuation used, mostly accurately <input type="checkbox"/> Range of sentences used for effect, mostly accurately <input type="checkbox"/> Standard English and controlled grammar used most of the time <input type="checkbox"/> Increasingly sophisticated vocabulary and correct spelling of more irregular words than Level 2
Level 2 5–8 marks	<input type="checkbox"/> Sentences are marked, sometimes accurately <input type="checkbox"/> Variety of punctuation used, sometimes accurately <input type="checkbox"/> Variety of sentence forms used, sometimes accurately <input type="checkbox"/> Standard English used occasionally <input type="checkbox"/> Varied vocabulary and correct spelling of more complex words
Level 1 1–4 marks	<input type="checkbox"/> Sentences are sometimes marked, sometimes accurately <input type="checkbox"/> Simple sentence forms used <input type="checkbox"/> Standard English used rarely <input type="checkbox"/> Simple vocabulary and correct spelling of basic words
Level 0 No marks	<input type="checkbox"/> Quality of writing is so poor that the answer cannot be marked <input type="checkbox"/> Nothing at all!

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ZigZag Practice Exam Papers

Supporting GCSE AQA Engl

English Language

Paper 1: Explorations in Creative Reading and Writing

Practice Paper 1.2: 'Mystery'

Name

Time allowed

1 hour 45 minutes

Instructions

Answer **all** of the questions.

Information

The total number of marks available for this paper is **80**.

40 marks are available in **Section A** and **40** in **Section B**.

The number of marks available for each question is shown in brackets.

Section A assesses the quality of your **reading**.

Section B assesses the quality of your **writing**.

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Source A

An extract from the final part of 'The Heart of Another' by Marcus Sedgwick which focuses on the narrator struggling to come to terms with the after-effects of a heart transplant. This extract focuses on the narrator struggling to come to terms with the after-effects of the heart transplant told in the first person.

1 'What is all this, anyway?' John asked.
2 I saw a chance to excuse myself.
3 'Don't start,' I said. 'It's not been easy. The operation has changed me. I don't know who I am now.'
4 'They haven't stopped?'
5 'No. They got worse. Listen, John, the pain is about my heart. I've dreamt about it for years. I've
6 I got it. It was murder, John. It's been filling my brain – I couldn't sleep. I went to the library
7 I went to the library to read about it. I read these.'
8 'What?' he asked.
9 I could see him looking at me strangely.
10 'Murders. Reports of murders in the area. Around the time of my operation. There's even a story about the high number of murders that had been happening. The police were baffled, it says.'
11 'What of it?'
12 'One of them is mine. One of them is my heart. I think I know which one.'
13 John shifted and moved around the floor, looking at the paper cuttings. He said, 'I think maybe you've been working too hard,' he said.
14 'You've just told me I haven't been working at all!' I shouted suddenly.
15 'Listen, I just think you've been through a lot. This is all very fascinating stuff. I think you should leave it
16 about it like this.'
17 'Why not?' I snapped. 'Why shouldn't I? Someone died for me! Someone died for me. In fact, I'd be dead. I just want to know who it was.'
18 John raised his hand, trying to calm me down.
19 'Don't be like this,' he said. 'Please. You shouldn't upset yourself. Like I said, it was a major operation and some ... mental trauma afterward is only natural.'
20 'You don't believe me?'
21 'It's not a question of whether I believe you. I think you should leave it alone. It won't do any good...'
22 'What did you say?'
23 John said nothing, and I knew he was replaying what he had said.
24 'How can you know it was a man?' I asked. 'I didn't tell you that.'
25 'What-?' he said quickly. 'It was ... just a guess. An assumption.'
26 But I knew he was lying. In that moment, I knew.
27 I bent over and picked up one of the pages, and I read, all the while keeping my eyes on John.
28 "Police today are investigating the apparently motiveless murder of a young man. His wallet was still on his person, including money, plastic, and even his keys. A 17-year-old was found in the early hours of yesterday morning, killed by a single bullet to the heart."

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dockworker, from the fishing houses, and a fitness fanatic, according to his
believe he won't be there for a beer after work, like usual.' Police say they
Then I knew for sure.

I looked at John.

You're my best student – that's what he'd said.

'How many did you have to kill, John? I was at the top of the waiting list for
have to kill before they found one with the right tissue type?'

'Don't be absurd...'

'Did you ask them if they had a donor card before you killed them?'

'The Tell-Tale Heart.' Remember that story – the one with the mad narrator
heart had found its murderer.

He tried to deny it, but he grabbed the clipping from my hand as we argued. He
tell me he was at the convention in Geneva when the dockworker had been
believe him. He must have set it all up somehow. Oh yes, I knew better than

I.

Knew.

He told me I was mad, that I'd lost my mind.

But I know I'm not mad.

Not.

Me.

But there's something I don't know.

I don't really know which of us did it.

I know it was me who caught John by the arm as he tried to leave the apartment
him on the floor while my hands closed around his neck and stayed there until

But I don't know whether it was me or my heart that really killed him.

I guess the police will decide.

John was a tall man. And strong.

A small woman. Like me.

Could never. Have killed someone.

Like him.

Could she?



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Practice Paper 1.2: 'Mystery'

Section A: Reading

Answer **all questions** in this section.
You are advised to spend about **45 minutes** on this section.

1. Read the first part of Source A again, from lines 1 to 9.
List four things that you learn about the narrator in those lines.
2. Look in detail at the extract from lines 9 to 24.

I could see him looking at me strangely.

'Murders. Reports of murders in the area. Around the time of my operation. There's even a book about the high number of murders that had been happening in the area. It's called, it says.'

'What about it?'

'One of them is mine. One of them is my heart. I think I know which one.'

John shifted and moved around the floor, looking at the paper cuttings. He said,

'I think maybe you've been working too hard,' he said.

'You've just told me I haven't been working at all!' I shouted suddenly.

'Listen, I just think you've been through a lot. This is all very fascinating about it like this.'

'Why not?' I snapped. 'Why shouldn't I? Someone died for me! Someone who I loved. In fact, I'd be dead. I just want to know who it was.'

John raised his hand, trying to calm me down.

'Don't be like this,' he said. 'Please. You shouldn't upset yourself. Like a heart transplant is a major operation and some ... mental trauma afterward is common.'

Write about how the writer uses language to describe the relationship between John and the narrator.

You could include the types of sentence, the words, and the language features the writer has used.

3. You now need to think about the whole of the source.
Write about how the writer has structured the text to create interest.
You could include how you are made to feel about the characters at the beginning and why their feelings change. You could also include any other structural features that you think are important.
4. Focus now on the second half of the source, from 'You don't believe me...' (line 15) to the end.
A student, having read this section of the text, said: 'The writer tries to convince the heart act like two different characters. We are not sure if we trust the narrator. We realise that John has been killed too.' Do you agree with this statement?
You should give your opinion on the statement and evaluate how trust (or distrust) is created. Remember to back up your opinions with quotations.

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Section B: Writing

You should work on this section for **45 minutes**.
Your answer should be written in full sentences.

You should plan your answer and leave enough time to check it before the exam.

5. You have been asked to write a piece for a new mystery website. The website is for fans of mystery stories and are mostly teenagers.

EITHER: A crowd of people have been asked to leave a train after someone has been waiting in one area of the platform waiting to be interviewed. Describe the scene.

OR: Write a narrative that ends with: '... and they were gone.'

[24 marks] for the creative writing

[16 marks] for the plan

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Sample Answers, Self-assessment and

Task

- Mark each sample answer below against the self-assessment mark scheme.
- What level has each achieved and why?
- Set yourself a target for your own work based on what you have learnt from

Questions 1 and 2: Sample Answers

- Read the first part of Source A again, from lines 1 to 6.
List four things that you learn about the narrator in those lines.

Due to the nature of this question, no sample answers are included. Please see details.

- Look in the extract from 9 to 24.

Write about how the writer uses language to describe the relationship between

Student A

The word 'strangely' suggests that John does not understand the narrator. This is also seen with the narrator 'snapped' at John and asks him lots of questions like 'Why not?' and 'Why should I?' This shows a tension between the two characters.

Student B

The writer uses lots of short, snappy sentences to reflect the irritation of the narrator. This frustration with John's response is also seen in the narrator's questions, for example, 'Why not?' and 'Why shouldn't I?' The extract starts with a description of the way the speech is being delivered but on line 16 this changes. The narrator describes John's speech, which doesn't convey any emotions, perhaps to show his calm. This could also be a reflection of the fact that it is a first person narrator who does not see any other emotion in what John says. The narrator's own emotion, on the other hand, is described through the verbs 'shouted' and 'snapped', showing his

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Question 2: Sample Answers with Commentaries

2. Look in detail at the extract from 9 to 24.

Write about how the writer uses language to describe the relationship between the two characters.

Student A

The word 'strangely' suggests that John does not understand the narrator. This is also seen with the narrator 'snapped' at John and asks him lots of questions like 'Why not?' and 'Why shouldn't I?' The extract shows a tense relationship between the two characters.

Level 2 – 4/8: This answer includes some relevant observations and attempts at language choices. Some terminology has been used. The answer misses completely to understand the narrator, or his/her motivations that are shown later in the text. There is no understanding of the relationship that the language is creating/conveying.

Student B

The writer uses lots of short, snappy sentences to reflect the irritation of the narrator. This frustration with John's response is also seen in the narrator's questions, for example, 'Why not?' and 'Why shouldn't I?' The extract starts with a calm way the speech is being delivered but on line 16 this changes. The narrator describes John's speech, which doesn't convey any emotions, perhaps to show how calm. This could also be a reflection of the fact that it is a first person narrator does not see any other emotion in what John says. The narrator's hand, is described through the verbs 'shouted' and 'snapped', showing a change in tone.

Level 3 – 6/8: Clear analysis of language, with explanations of how the writer uses language with the characters' speech. There are also some perceptive comments. The answer shows an understanding of the characters' relationship but this is not detailed or rooted clearly enough in the text. It is short, a good language analysis, but not a great answer to the question.

[I am being a mean examiner here – they do exist!]

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Question 3: Sample Answers

3. You now need to think about the whole of the source.

Write about how the writer has structured the text to create interest.

Student A

The writer focuses our attention on the relationship between the narrator and John. We are given an existing relationship and we are not given any additional introduction, which we would not expect of the novel. Although the narrative is told in the first person, we find ourselves trusting John as he seems angry and unreasonable. We are worried about what the narrator may do. This is confirmed when the first person narrative shifts and the narrator starts referring to herself in the third person actions, possibly taking on the persona of her heart. This makes us unsure about what has really happened, gripping and first person.

Student B

We are told that this extract comes from the final part of 'The Heart of Darkness'. We are aware that the writer is building towards a big finish. The extract is structured in a way that it is structured. Speech requires the writer to keep sentences short, which makes it seem longer than it really is. It is structured into lots of short sentences, which are word long. This is meant to make the reader feel tense. The ending is confusing because the narrator, who has been speaking in the first person, suddenly refers to herself in the third person. It is structured to confuse us, make us feel tense and gripping.

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Question 3: Sample Answers with Commentaries

3. You now need to think about the whole of the source.

Write about how the writer has structured the text to create interest.

Student A

The writer focuses our attention on the relationship between the narrator and John. We are given an existing relationship and we are not given any additional introduction, which we would not expect of the novel. Although the narrative is told in the first person, we find ourselves trusting John as he seems angry and unreasonable. We are worried about what the narrator may do. This is confirmed when the first person narrative shifts and the narrator starts referring to herself in the third person actions, possibly taking on the role of a character. This makes us unsure about what has really happened, gripping and first person.

Level 4: This answer focuses on narrative perspective and the impact of the relationship between the characters. It recognises that the source is at the end of the narrative (and source material). It uses an appropriate range of subject terminology and is Perceptive and detailed.

Student B

We are told that this extract comes from the final part of 'The Heart of Darkness'. We are aware that the writer is building towards a big finish. The extract is structured in the way that it is structured. Speech requires the writer to keep sentences short, which makes it seem longer than it really is. It is structured into lots of short sentences, word long. This is meant to make the reader feel tense. The ending is confusing because the narrator, who has been speaking in the first person, suddenly refers to herself in the third person. It is structured to confuse us, make us think about us.

Level 2 – 4/8: There is some understanding of structure here, and an attempt to explain how it has been structured in this way. There is some unnecessary comment (for example, the point about the shortness linking to the mood of the narrator is valid. It is also a comment on how things change throughout the extract (these questions will be asked).

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Question 4: Sample Answers

4. Focus now on the second half of the source, from 'You don't believe me...' (line 39) to the end of the source.

A student, having read this section of the text, said: 'The writer tries to confuse the heart act like two different characters. We are not sure if we trust the narrator. We realise that John has been killed too.'

Do you agree with this statement?

Student A

The story is confusing because the narrator seems to get increasingly mad as the extract goes on and mad as in mentally ill. We don't like to trust people: they are mad because they are not trying to get a clear picture of what is really happening. The narrator says that she 'knew' that John was dead, but we are not sure if that is true. She gives the impression that she is so crazy that we are not sure if we believe her. He does not say anything, or at least we are not told exactly what he says. It is like the narrator does not want us to believe her. When the narrator starts referring to her heart as a separate person (as if it were a heart transplant) we think that she has completely lost it. We don't trust her at all any more because then she kills John. Although she is not sure if she kills John or if it was her heart. We don't believe that she did it and that she is so mentally ill she doesn't realise it.

Student B

The source is a first person narrative which can impact on the reader as the narrator. We are only given one person's perspective which means we are not sure of the truth. In the second half of the source we see the narrator become more and more distrustful of John. Initially the reader has been given the impression of a trustworthy figure and the narrator is behaving irrationally. This second half of the source shows that however.

'In that moment, I knew.'

On line 39 the narrator has made his mind up about John, and the writer gives us the information we need to agree with the narrator's opinion. We are still a bit disbelieving that someone, particularly a teacher, would go to all of this trouble for a student.

Another confusing line is:

'Remember that story - the one with the heart and the narrator? My heart has found its murderer.'

This creates the impression that the heart is now taking over the narrator. It is another character in the source. Knowing that hearts are not alive, it further adds to the mental state of the narrator.

'I don't really know which of us did it.'

The narrator is using the heart as an excuse to justify murdering John. It would not be strong enough to take him down herself. It is interesting to question her ability to murder, just the ability to murder a 'tall' and 'fat' person. This leaves us with a distrust and dislike for the narrator and the type of sympathy for her at all.

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Question 4: Sample Answers with Commentaries

4. Focus now on the second half of the source, from 'You don't believe me...' (line 39) to the end. A student, having read this section of the text, said: 'The writer tries to confuse the heart act like two different characters. We are not sure if we trust the narrator. We realise that John has been killed too.'

Do you agree with this statement?

Student A

The story is confusing because the narrator seems to get increasingly mad as the extract goes on and mad as in mentally ill. We don't like to trust people who are mad because they are not thinking clearly and getting a clear picture of what is really happening. The narrator says that she 'knew' that John was dead but we are not sure if that is true. She gives us evidence but she is so confused that we are not sure if we believe her. He doesn't get to speak, or at least he doesn't say exactly what he says. It is like the narrator does not want us to know that we only believe what she says. The narrator starts referring to her heart as a separate person (the heart is a heart) we think that she has completely lost it. We don't trust her at all any more because then she kills John. Although she is not sure if she kills John or if it was her heart. We don't believe that she did it and that she is so mentally ill she doesn't realise it.

Level 3 – 11/20: This answer makes attempts to evaluate, and sometimes the understanding of what has happened in the extract, and why the writer has

Student B

The source is a first person narrative which can impact on the reader and the narrator. We are only given one person's perspective which means we don't know the truth. In the second half of the source we see the narrator become more distrustful of John. Initially the reader has been given the impression of a trustworthy figure and the narrator is behaving irrationally. This second half of the source shows that however.

'In that moment, I knew.'

On line 39 the narrator has made his mind up about John, and the writer gives us the information we need to agree with the narrator's opinion. We are still disbelieving that someone, particularly a teacher, would go to all of the trouble to kill a student.

Another confusing line is:

'Remember that story - the one with the mad narrator? My heart has found its murderer.'

This creates the impression that the heart is now taking over the narrator. It is as if the narrator is another character within the story, knowing that hearts are not alive. This further distrusts the narrator and the reader.

'I don't know which of us did it.'

The narrator is using the heart as an excuse to justify murdering John. It would not be strong enough to take him down herself. It is interesting to question her ability to murder, just the ability to murder a 'tall' and 'strong' man. This leaves us with a distrust and dislike for the narrator and the type of person she is. We have no sympathy for her at all.

Level 4 – 18/20: Perceptive and detailed. This answer looks at the 'how' and 'why' of the language choices. It gives examples and proceeds through them in a logical way. It also uses different parts of the extract (the second half of the source) to support its understanding. It includes personal views and well-supported ideas.

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Question 5: Sample Answers

5. You have been asked to write a piece for a new mystery website. The website has many fans of mystery stories and are mostly teenagers.

EITHER: A crowd of people have been asked to leave a train after someone has been waiting in one area of the platform waiting to be interviewed. Describe the scene.

OR: Write a narrative that ends with: '...and they were gone.'

Please note: In order to achieve the top levels in this question you need to write a piece of creative writing. It needs a level of development that can only be achieved by a length of writing. This cannot be dictated to you as it will depend on what you write. You have an hour and there are 40 marks available.

Planning

Purpose: Entertaining
Form: Creative writing for a website
Audience: Mystery fans. Mostly teenagers.

- Filling the platform
- Looking around at each other
- Silent but filled with background noise from other parts of the station
- Wanting to smoke
- Holding her child close
- Man clutching his briefcase
- Old lady sitting on her case while knitting
- One by one they get taken in for questioning
- Crowd gets smaller
- 'And they were gone.'

Answer A

Who would you trust? When surrounded by a crowd of suspects that moments before were silent, who do you think did it?

Would you trust the man who had been flicking an unlit cigarette around his fingers for most of the night now nervously chewing on his fingers? Was he nervous or was he just desperate for a smoke? Or the woman holding herself in similar ways?

Surely the woman holding her child close couldn't have done it? A mother who loves her child as this mother is doing now. A mother doesn't leave her child alone with a picture book while she goes to get someone. Does she?

Old ladies don't kill people. I've seen enough TV to know that that is true. Unless...

No, then. This sweet-looking old lady could have done it. Look at her sitting there on the bench with her knitting needles could be weapons?

One by one they are taken away for questioning. The crowd of strangers-turned-suspects starts to thin at one end and leave at the other, set free.

The trouble is that now I am the only one left. I know I didn't do it. I know I am not the murderer.

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Answer B

Taking care to stay behind the yellow lines, they huddled into their dots together and yet as far away from each other as space would allow. No other. All eyes seemed to be either on the floor or some fixed point in the air. You could have been forgiven for thinking it was silent, but the other parts of the station permeated a hum through the platform.

The detective stood, leaning nonchalantly against a pillar and studied the crowd towards the rear of the crowd with the beany hat and rock cigarette. The detective knew all too well the shaking hands and twitches with cravings. Why on earth did they ban smoking in train stations?

The young mother near the front of the crowd held her daughter in close. It didn't seem phased but it was clear that the mother was scared. She wanted her and her daughter out of here. They swayed slowly as the detective thought that long. It might be a rhyme or a song to the little girl. It was murder. What while their daughter was there? Surely not someone with this lady was.

The old dear sitting on her suitcase knitting was an amusing sight. A woman who had seen it all. She wasn't going to let a little something stop her. She was going to keep knitting, and everyone else could be damned! She would have to do her interview.

One by one they were taken into a train carriage for questioning. The detective rooted to his spot. Watching them. Watching for any tells, any clues, anything like this? Could any of these people?

One by one the crowd got smaller.

The answers weren't any clearer...

... and they were gone.

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Question 5: Sample Answers with Commentaries

5. You have been asked to write a piece for a new mystery website. The website is for fans of mystery stories and are mostly teenagers.

EITHER: A crowd of people have been asked to leave a train after someone has been waiting in one area of the platform waiting to be interviewed. Describe the scene.

OR: Write a narrative that ends with: '... and they were gone.'

Please note: In order to achieve the top levels in this question you need to write a piece of creative writing. It needs a level of development that can only be achieved by a length of writing. This cannot be dictated to you as it will depend on what you write. You have an hour and there are 40 marks available.

Answer A

Who were the people who were surrounded by a crowd of suspects that moments before were seen to be innocent? I think did.

Would you trust the man who had been flicking an unlit cigarette around his fingers for most of the day now nervously chewing on his fingers? Was he nervous or was he just desperate for a smoke? They all behaved in similar ways?

Surely the woman holding her child close couldn't have done it? A mother who loves her child as much as this mother is doing now. A mother doesn't leave her child reading a picture book while she goes to get someone. Does she?

Old ladies don't kill people. I've seen enough TV to know that that is true. Unless...

No, there is no way this sweet-looking old lady could have done it. Look at her sitting there on the bench with her knitting needles could be weapons?

One by one they are taken away for questioning. The crowd of strangers-turned-suspects starts to thin as one end and leave at the other, set free.

The trouble is that now I am the only one left. I know I didn't do it. I know I am not the murderer.

The sample answers could have been given to either prompt.

A05 – Upper Level 4 (23/24): Interesting response taken on the prompt. Creative and imaginative. Well-structured, creative and well-developed.

A06 – Level 4 (19/20): Sentences are accurate and with range of punctuation. Well-crafted sentences are used to impact the reader. Well-chosen vocabulary.

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Answer B

Taking care to stay behind the yellow lines, they huddled into their d... together and yet as far away from each other as space would allow. other. All eyes seemed to be either on the floor or some fixed point was still. You could have been forgiven for thinking it was silent, but other parts of the station permeated a hum through the platform.

The detective stood, leaning nonchalantly against a pillar and studied the chap towards the rear of the crowd with the beany hat and rock cigarette. The detective knew all too well the shaking hands and tw... with cravings. Why on earth did they ban smoking in train stations? The young mother near the front of the crowd held her daughter in cl... didn't seem phased but it was clear that the mother was scared. She wanted her and her daughter out of here. They swayed slowly as the... that long... might be a rhyme or a song to the little girl. It... murder... while their daughter was there? Surely not someone with this lady was.

The old dear sitting on her suitcase knitting was an amusing sight. woman who had seen it all. She wasn't going to let a little something... She was going to keep knitting, and everyone else could be damned!... would have to do her interview.

One by one they were taken into a train carriage for questioning. The... rooted to his spot. Watching them. Watching for any tells, any clue... something like this? Could any of these people?

One by one the crowd got smaller.

The answers weren't any clearer...

...And they were gone.

The sample answers could have been given to either prompt.

AO5 – Lower Level 3 (14/24): Clearly written. Follows conventions expected (suspects etc.). It doesn't create suspense, although it makes attempts to. The ideas are logical, connected and developed.

AO6 – Level 3 (11/16): Accurate sentences and punctuation. Controlled grammar. Any dialect is appropriate for the character of the detective narrator. Crafting is needed to achieve Level 4.

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Mark Scheme

1. Read the first part of Source A again, from lines 1 to 9.

List four things that you learn about the narrator in those lines.

You will get one mark for each point about the narrator up to a maximum of four.

- Your answers must come from lines 1 to 9.
- Your answers must be true statements from those lines.
- Your answers must relate to the narrator.
- You can quote, or paraphrase – both are allowed

Assessment Objective being tested: AO1 – LITERARY comprehension and INFERENCE

Your answers might include the following, but if you have something else it will be marked as long as it is a valid point from the text.

The Narrator

- She is nervous.
- She has had an operation.
- She has had a heart transplant.
- She thinks she got her heart from a murder victim.
- She has bad dreams.
- She has been studying Edgar Allan Poe.
- She has a friend called John.
- She wants John to believe her.

For all the remaining questions on the paper you do not get a mark for each point but one mark based on your answer as a whole.

The examiner will read your answer and decide which level descriptors best suit the answer you have written.

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2. Look in detail at this extract from lines 9 to 24.

Write about how the writer uses language to describe the relationship between

You could include the types of sentence, the words, and the language features the writer has used.

Assessment Objective being tested: AO2 – EXPLAIN, COMMENT ON and ANALYSE LANGUAGE to achieve effects and influence the reader, using subject terminology

Level	Key Level Descriptors Answers will show
Level 4 – Analyse 'Perceptive' 'Detailed' 7–8 marks	<input type="checkbox"/> How and why the writer has made those language choices effective <input type="checkbox"/> Relevant, well-chosen, and well-used quotations <input type="checkbox"/> Sophisticated and accurate terminology
Level 3 – Explain 'Clear' 'Relevant' 5–6 marks	<input type="checkbox"/> How the writer has made his language effective <input type="checkbox"/> Relevant quotations, although they may not focus on key words or words <input type="checkbox"/> Accurate subject terminology
Level 2 – Comment 'Some' 'Attempts' 3–4 marks	<input type="checkbox"/> Attempts at commenting on what makes the language effective <input type="checkbox"/> Some relevant quotations, some may not be used <input type="checkbox"/> Some subject terminology, not always used accurately
Level 1 – Simple Comment 'Simple' 'Limited' 1–2 marks	<input type="checkbox"/> Simple understanding of language, but will not explain <input type="checkbox"/> Very simple comments on what makes the language effective <input type="checkbox"/> Simple references, or quotations <input type="checkbox"/> Simple subject terminology
Level 0 No marks	<input type="checkbox"/> Nothing relating to language <input type="checkbox"/> Nothing at all!

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3. You now need to think about the whole of the source.

Write about how the writer has structured the text to create interest.

You could include how you are made to feel about the characters at the beginning, why the mood changes. You could also include any other structural features

Remember – Quotations are not always relevant when answering structural questions. Give examples, or references instead.

Assessment Objective being tested: AO2 – EXPLAIN, COMMENT ON and ANALYSE the writer's use of LANGUAGE, FORM and STRUCTURE to achieve effects and influence the reader, using subject terminology

Level	Key Level Descriptors Answers will show
Level 4 – Analyse 'Perceptive' 'Detailed' 7–8 marks	<input type="checkbox"/> Detailed understanding of structural features <input type="checkbox"/> How and why the writer has made those structural features effective <input type="checkbox"/> Relevant, well-chosen, and well-used examples <input type="checkbox"/> Sophisticated and accurate terminology
Level 3 – Explain 'Clear' 'Relevant' 5–6 marks	<input type="checkbox"/> Clear understanding of structural features <input type="checkbox"/> How the writer has made his structural features effective <input type="checkbox"/> Relevant examples, although they may not focus on words or words <input type="checkbox"/> Accurate subject terminology
Level 2 – Comment 'Some' 'Attempts' 3–4 marks	<input type="checkbox"/> Some understanding of structural features, but not always well understood <input type="checkbox"/> Attempts at commenting on what makes those features effective but may not always be right <input type="checkbox"/> Some relevant references or examples <input type="checkbox"/> Some subject terminology, not always used accurately
Level 1 – Simple Comment 'Simple' 'Limited' 1–2 marks	<input type="checkbox"/> Simple understanding of structural features, but not always well understood <input type="checkbox"/> Very simple comments on what makes the language effective <input type="checkbox"/> Simple references, or quotations <input type="checkbox"/> Simple subject terminology
Level 0 No marks	<input type="checkbox"/> Nothing relating to language <input type="checkbox"/> Nothing at all!

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4. Focus now on the second half of the source, from 'You don't believe me...'

A student, having read this section of the text, said: 'The writer tries to control the mood and the heart act like two different characters. We are not sure if we trust him but we realise that John has been killed too.'

Do you agree with this statement?

You should give your opinion on the statement and evaluate how trust (or not) you have in the writer. Remember to back up your opinions with quotations.

Assessment Objective being tested: AO4 – CRITICAL EVALUATION supported

Level	Key Level Descriptors Answers will show:
Level 4 – Analyse 'Perceptive' 'Detailed'  16–20 marks	Detailed explanation of how and why the writer has chosen to present the situation as he has <input type="checkbox"/> Relevant, well-chosen, and well-used range of evidence <input type="checkbox"/> A range of the writer's choices included (remembered)
Level 3 – Explain 'Clear' 'Relevant' 11–15 marks	<input type="checkbox"/> Clear explanation of how and why the writer has chosen to present the situation as he has, but with not enough detail <input type="checkbox"/> Relevant examples, although they may not focus on key words or words
Level 2 – Comment 'Some' 'Attempts' 6–10 marks	<input type="checkbox"/> Attempts at explaining how and why the writer has chosen to present the situation as he has, but may not always be right <input type="checkbox"/> Some relevant references or examples
Level 1 – Simple Comment 'Simple' 'Limited' 1–5 marks	<input type="checkbox"/> Simple comments on how the writer has chosen to present the situation but may not show that understanding well <input type="checkbox"/> Some quotations, not always relevant
Level 0 No marks	<input type="checkbox"/> Nothing offered in response to the statement <input type="checkbox"/> Nothing at all!



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5. You have been asked to write a piece for a new mystery website. The website is for the big fans of mystery stories and are mostly teenagers.

EITHER: A crowd of people have been asked to leave a train after someone has been all waiting in one area of the platform waiting to be interviewed. Describe the scene.



OR: Write a narrative that ends with: '... and they were gone.'

[24 marks] for the creativity

[16 marks] for the structure

Assessment Objectives being tested:

- AO5 How well you write and structure your answer.
- AO6 How accurately you write your answer (separate grid underneath)

Level		Key Level Descriptors: Answer
		Creativity
Level 4  19–24 marks Creativity 'Convincing' 'Crafted' Structure 'Structured' 'Developed' 'Complex and varied'	Upper Level 4 22–24 marks	<input type="checkbox"/> Convincing and compelling writing all the time <input type="checkbox"/> Matches the purpose, form and audience of the question with tone, style and register <input type="checkbox"/> Manipulates the reader (to feel certain emotions, believe certain things, etc.) <input type="checkbox"/> Writing is subtle but effective <input type="checkbox"/> Ambitious and extensive vocabulary <input type="checkbox"/> Well-crafted linguistic devices throughout
	Lower Level 4 19–21 marks	<input type="checkbox"/> Convincing writing <input type="checkbox"/> Matches the purpose, form and audience of the question with tone, style and register <input type="checkbox"/> Ambitious vocabulary <input type="checkbox"/> Well-crafted linguistic devices throughout
Level 3 13–18 marks Creativity 'Clear' 'Chosen for effect' Structure 'Engaging' 'Connected'	Upper Level 3 16–18 marks	<input type="checkbox"/> Clearly written and believable answers <input type="checkbox"/> Matches the purpose, form and audience of the question with tone, style and register <input type="checkbox"/> Sophisticated vocabulary <input type="checkbox"/> Appropriate linguistic devices
	Lower Level 3 13–15 marks	<input type="checkbox"/> Clearly written answers <input type="checkbox"/> Mostly matches the purpose, form and audience <input type="checkbox"/> Appropriate vocabulary and linguistic devices
Level 2 7–12  Creativity 'Mostly successful and controlled' Structure 'Linked and paragraphed'	Upper Level 2 10–12 marks	<input type="checkbox"/> Writing that mostly makes sense <input type="checkbox"/> Attempts to match the purpose, form and audience of the question with tone, style and register <input type="checkbox"/> Some variety in vocabulary and some linguistic devices
	Lower Level 2 7–9 marks	<input type="checkbox"/> Writing that sometimes makes sense <input type="checkbox"/> Attempts to match the purpose, form and audience. Attempts to use tone, style and register for this purpose <input type="checkbox"/> Occasional variety in vocabulary and some linguistic devices

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Level		Key Level Descriptors: Creativity
Level 1 1–6 marks Creativity ‘Simple’ Structure ‘Simple and limited’	Upper Level 1 4–6 marks	<input type="checkbox"/> Writing that is simple <input type="checkbox"/> Some awareness of purpose, form and audience, but no attempts to use to style and register for this purpose <input type="checkbox"/> Simple vocabulary choices and simple linguistic devices
	Lower Level 1 1–3 marks	<input type="checkbox"/> Writing that only occasionally makes sense <input type="checkbox"/> Occasional content that shows awareness of purpose, form and audience <input type="checkbox"/> Simple vocabulary
Level 0 No marks		<input type="checkbox"/> Nothing meaningful <input type="checkbox"/> Nothing at all!

AO1: Accurately you write your answer.

Level	Key Level Descriptors: Answers will show:
Level 4 13–16 marks	<input type="checkbox"/> Sentences are marked consistently and accurately <input type="checkbox"/> Wide variety of punctuation used accurately <input type="checkbox"/> Full range of sentences used for effect (as appropriate) <input type="checkbox"/> Standard English and controlled grammar used consistently <input type="checkbox"/> Extensive and ambitious vocabulary, correctly spelt
Level 3 9–12 marks	<input type="checkbox"/> Sentences are marked, mostly accurately <input type="checkbox"/> Variety of punctuation used, mostly accurately <input type="checkbox"/> Range of sentences used for effect, mostly accurately <input type="checkbox"/> Standard English and controlled grammar used mostly <input type="checkbox"/> Increasingly sophisticated vocabulary and correct spelling of more complex irregular words than Level 2
Level 2 5–8 marks	<input type="checkbox"/> Sentences are marked, sometimes accurately <input type="checkbox"/> Variety of punctuation used, sometimes accurately <input type="checkbox"/> Variety of sentence forms used, sometimes accurately <input type="checkbox"/> Standard English used occasionally <input type="checkbox"/> Varied vocabulary and correct spelling of more complex words
Level 1 1–4 marks	<input type="checkbox"/> Sentences are sometimes marked, sometimes accurately <input type="checkbox"/> Simple sentence forms used <input type="checkbox"/> Standard English used rarely <input type="checkbox"/> Simple vocabulary and correct spelling of basic words
Level 0 No marks	<input type="checkbox"/> Quality of writing is so poor that the answer cannot be marked <input type="checkbox"/> Nothing at all!

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ZigZag Practice Exam Papers

Supporting GCSE AQA Engl

English Language

Paper 1: Explorations in Creative Reading and Writing

Practice Paper 1.3: 'Animals'

Name

Time allowed

1 hour 45 minutes

Instructions

Answer **all** of the questions.

Information

The total number of marks available for this paper is **80**.

40 marks are available in **Section A** and **40** in **Section B**.

The number of marks available for each question is shown in brackets.

Section A assesses the quality of your **reading**.

Section B assesses the quality of your **writing**.

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Source A

An extract from Chapter 1 of *The Jungle Book* by Rudyard Kipling which was originally published in 1894. The extract focuses on the news that Shere Khan is moving into a new territory and is told from the perspective of Mowgli's adoptive father, Father Wolf.

Chapter 1 – Mowgli's Brothers

It was seven o'clock of a very warm evening in the Seeonee hills when day's rest, scratched himself, yawned, and spread out his paws one after another, feeling in the tips. Mother Wolf lay with her big gray nose dropped against the cave door, and the moon shone into the mouth of the cave where they all lived. It was time to hunt again; and he was going to spring downhill when a light crossed the threshold and whined: 'Good luck with you, O Chief of the Pack! Your strong white teeth go with the noble pack, and may they never fail you.'

It was the jackal—Tabaqui, the lick-spittle—and the wolves of India are always about making up their minds to tell tales, and eating rags and pieces of meat. Tabaqui was afraid of him too, because Tabaqui, more than any one else, knows that he forgets that he was ever afraid of any one, and runs through the jungle as if he were a dog. Even the tiger hides when little Tabaqui goes mad, for madness is a thing that can overtake a wild creature. We call it hydrophobia, but they call it the madness. Tabaqui runs.

'Enter, then, and look,' said Father Wolf, stiffly; 'but there is no food here.'

'For a wolf, no,' said Tabaqui; 'but for so mean a person as myself and my kind are we, the Gidur-log [the Jackal People], to pick and choose?' He sat down where he found the bone of a buck with some meat on it, and sat crooning to himself.

'All thanks for this good meal,' he said, licking his lips. 'How beautiful and large are their eyes! And so young too! Indeed, indeed, I might have thought of kings are men from the beginning.'

Now, Tabaqui knew as well as any one else that there is nothing so foolish as to tell children to their faces; and it pleased him to see Mother and Father Wolf.

Tabaqui sat still, rejoicing in the mischief that he had made, and then he said:

'Shere Khan, the Big One, has shifted his hunting-grounds. He will be here the next moon, so he has told me.'

Shere Khan was the tiger who lived near the Waingunga River, two days' journey from the Seeonee hills.

'He has no right!' Father Wolf began angrily. 'By the Law of the Jungle, he has no right to move his quarters without fair warning. He will frighten every head of game, and we shall have to kill for two, these days.'

'His mother did not call him Lurgr [the Lame One] for nothing,' said Tabaqui. 'He has been lame in one foot from his birth. That is why he has only killed the Waingunga game, and he has come here to make a new home for himself. He will scour the hills, and he will find us when he is far away, and we and our children will be his prey. Indeed, we are very grateful to Shere Khan!'

'Will I tell him of your gratitude?' said Tabaqui.

'Out!' snapped Father Wolf. 'Out, and hunt with thy master. Thou hast no business here.'

'I go,' said Tabaqui, quietly. 'Ye can hear Shere Khan below in the valley, and I will myself the message.'

Father Wolf listened, and in the dark valley that ran down to a little distance, he heard the snarly, singsong whine of a tiger who has caught nothing and does not know it.

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Practice Paper 1.3: 'Animals'

Section A: Reading

Answer **all questions** in this section.
You are advised to spend about **45 minutes** on this section.

1. Read the first part of Source A again, from lines 1 to 7.

List four things that you learn about Father in these lines.

2. Look in detail at the extract from lines 8 to 11.

It was the jackal — Tabagui — the Dish-licker — and the wolves of India despising him for his scavenging, for telling tales, and eating rags and pieces of leather from the dead — but he was not afraid of them too, because Tabagui, more than any one else in the jungle, forgot that he was ever afraid of any one, and runs through the forest biting the tiger hides when little Tabagui goes mad, for madness is the most disgraceful of wild creatures. We call it hydrophobia, but they call it dewanee — the madness.

'Enter, then, and look,' said Father Wolf, stiffly; 'but there is no food here.'

'For a wolf, no,' said Tabagui; 'but for so mean a person as myself a dry bone of Gidur-log [the Jackal People], to pick and choose?' He scuttled to the back of a bone of a buck with some meat on it, and sat cracking the end merrily.

Write about how the writer uses language to describe Tabagui.

You could include the types of sentence, the words, and the language features the writer has used.

3. You now need to think about the whole of the source.

Write about how the writer has structured the text to create interest.

You could include how the writer creates and changes the mood throughout, or include any other structural features that interest you.

4. Focus now on the second half of the source, from 'Now Tabagui knew as well as all the jungle knows it' (line 40).

A student, having read this section of the text said: 'The writer makes us think about what is going to happen in the jungle.'

Do you agree with this statement?

You should give your opinion on the statement and evaluate how tension is created. Remember to back up your opinions with quotations.

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Section B: Writing

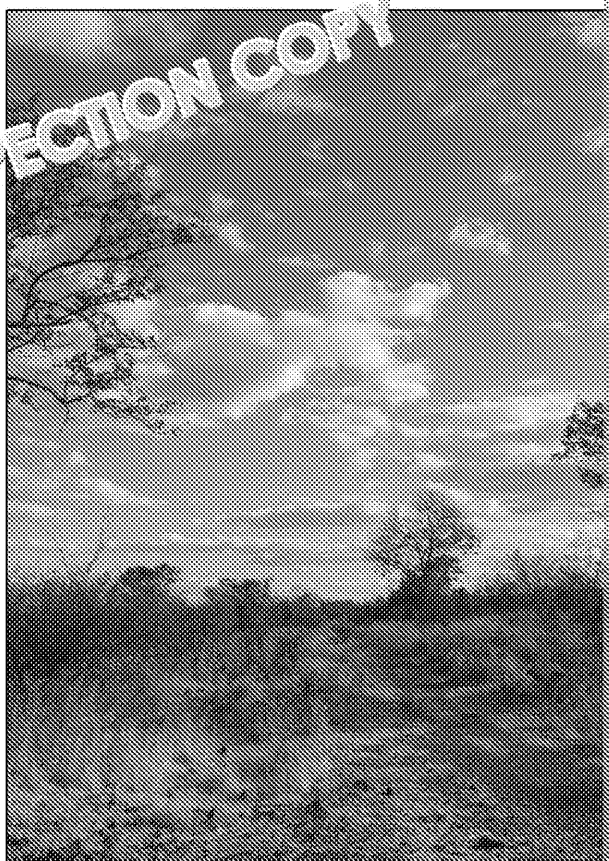
You should work on this section for **45 minutes**.

Your answer should be written in full sentences.

You should plan your answer and leave enough time to check it before you finish.

5. You are going to enter a creative writing competition. Your entry will be judged by your school.

EITHER: Write a description suggested by this picture:



OR: Write the opening part of a story where you feel lost and/or far away from home.

[24 marks] for the creative writing.

[16 marks] for the description.

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Sample Answers, Self-assessment and

Task

- Mark each sample answer below against the self-assessment mark scheme.
- What level has each achieved and why?
- Set yourself a target for your own work based on what you have learnt from this task.

Questions 1 and 2: Sample Answers

- Read the first part of Source A again, from lines 1 to 7.
List four things that you learn about Tabaqui in these lines.

Due to the nature of this question, no sample answers are included. Please see details on page 51.

- Look in detail at the extract from lines 8 to 17.
Write about how the writer uses language to describe Tabaqui.

Student A

Tabaqui is described as a 'Dish-licker' which means he licks the plate clean. He must therefore be around making mischief which makes the reader think that he is cheeky and makes us want to be mad sometimes and it scares the other animals. They say that it is 'disgraceful' which means that he is mad. They use a different language but do not tell us what that language is, so we assume that it is a jungle language. 'Dewanee' is jungle speak for madness and 'Gidur-log' means Jackal People.

Student B

The opening paragraph uses the derogatory term 'Dish-licker' to describe Tabaqui, suggesting that he has no manners and that the wolves look down upon him. The use of 'mischief' and the complex sentence listing his negative qualities such as 'heaps'. In spite of his negative qualities the other animals are still friendly to him. The adjectives 'madness' and 'disgraceful' illustrate why. The writer has a negative perception of himself through the interrogative sentences 'Why pick and choose?' This suggests to the reader that he does not have a choice and therefore is lower in the social hierarchy of the jungle.

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Question 2: Sample Answers with Commentaries

2. Look in detail at the extract from lines 8 to 17.

Write about how the writer uses language to describe Tabaqui.

Student A

Tabaqui is described as a 'Dish-licker' which means he licks the plate clean. He must therefore be around making mischief which makes the reader think that he is cheeky and makes us want to be mad sometimes and it scares the other animals. They say that it is 'disgraceful' which means that he is mad. They use a different language but do not tell us what that language is, so we assume that it is a jungle language. 'Dewanee' is jungle speak for madness and 'Jackal' means Jackal People.

Level 2 – 4/8: This answer includes relevant quotations. There are attempts to use subject terminology. Sometimes this is simply to explain the meaning. It shows some knowledge of language in places.

Student B

The opening paragraph uses the derogatory term 'Dish-licker' to describe Tabaqui, suggesting that he has no manners and that the wolves look down upon him. The writer uses the word 'mischief' and the complex sentence listing his negative qualities such as 'disgraceful' and 'madness'. In spite of his negative qualities the other animals are still afraid of him. The writer has used the adjectives 'madness' and 'disgraceful' to illustrate why. The writer has used the negative perception of himself through the interrogative sentences 'Why pick and choose?' This suggests to the reader that he does not have a choice and therefore is lower in the social hierarchy of the jungle.

Level 4 – 8/8: This answer explains both how the writer has used language to describe Tabaqui and why the writer has made those choices. It focuses on language, includes subject terminology.

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Question 3: Sample Answers

3. You now need to think about the whole of the source.

Write about how the writer has structured the text to create interest.

Student A

The source is taken from the opening of 'The Jungle Book'. The opening two sentences create a sense of atmosphere. The sentences are long and talk about the evening being 'very warm' and Father Wolf waking up. The writer changes the tone in line 5 when the reader is given the first impression that there is a threat. The mention of 'the hungry in the jungle' foreshadows the later arrival of Shere Khan. The idea of hunger is repeated throughout the extract with 'Dish-licker', 'no food here' and 'a dog to use for food'. In lines 32 and 33 when he says that Shere Khan 'has shifted his hunting to the food' the writer has made the tone more serious and caused the reader to feel that the Wolves.

The extract ends with Father Wolf listening out for Shere Khan. This reinforces the idea that the Wolves should fear. The threat is also not just about food however; as there are hints that Shere Khan is a dangerous predator. Examples are 'Even the tiger hides', 'will frighten every head of game' and the sarcastic 'Indeed, he is a great hunter...and does not care if all the jungle knows it' suggests that the reader should be concerned about what is going to have on the rest of the novel.

Student B

The writer writes about life in the jungle in the first paragraph and then introduces the threat of Shere Khan to find food.

The focus moves on to Tabaqui and how he is causing trouble by insulting the Wolves. Telling them about the threat of Shere Khan. Shere Khan is made to seem like a powerful predator in the jungle.

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Question 3: Sample Answers with Commentaries

3. You now need to think about the whole of the source.

Write about how the writer has structured the text to create interest.

Student A

The source is taken from the opening of 'The Jungle Book'. The opening two sentences create a sense of atmosphere. The sentences are long and talk about the evening being 'very warm' and Father Wolf waking up. The writer changes the tone in line 5 when the reader is given the first impression that there is a threat. The mention of 'the hungry in the jungle' foreshadows the later arrival of Shere Khan. The idea of hunger is repeated throughout the extract with 'Dish-licker', 'no food here' and 'a good hunt'. The writer uses line 32 and 33 when he says that Shere Khan 'has shifted his hunting ground' to the forest. In this way through the extract the writer has made the tone more serious and caused the reader to fear the Wolves.

The extract ends with Father Wolf listening out for Shere Khan. This reinforces the idea that the Wolves should fear. The threat is also not just about food however; as there are hints that Shere Khan is a dangerous predator. Examples are 'Even the tiger hides', 'will frighten every head of game' and the sarcastic 'Indeed, he is a good hunter...and does not care if all the jungle knows it' suggests that the reader should be concerned about what is going to happen on the rest of the novel.

Level 4 – 8/8: This answer shows a detailed understanding of the way the writer has structured the extract. They have used a range of examples and explained how and why the writer has used subject terminology effectively, highlighting shifts, changes and repetitions.

Student B

The writer writes about life in the jungle in the first paragraph and how the Wolves are trying to find food.

The focus moves on to Tabaqui and how he is causing trouble by insulting the Wolves and telling them about the threat of Shere Khan. Shere Khan is made to be a dangerous predator in the jungle.

Level 1 – 2/8: This answer shows a simple awareness of structure. There is a clear focus on the subject. There is a simple awareness of structure.

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Question 4: Sample Answers

4. Focus now on the second half of the source, from 'Now, Tabaqui knew as well as all the jungle knows it' (line 40).

A student, having read this section of the text said: 'The writer makes us think about what is about to happen in the jungle.'

Do you agree with this statement?

Note – These answers show the level of detail in one paragraph of each student's response. They reflect how long your answer should be. You cannot get 20 marks from one paragraph. When assessing this answer, try and decide which level of quality of evaluation it represents.

Student A

This section of the text begins with the reader being told that Tabaqui has created bad luck for the Wolves. This sets a negative tone for the rest of the extract. The character rejoices in the 'mischief that he is causing' 'spitefully' that Shere Khan is coming to the area to hunt. The reader is already beginning to feel that Tabaqui is going to have a negative impact on the Wolves otherwise the writer would not have had Tabaqui in the story.

Student B

We know that something bad is going to happen in the jungle because of a bad character. Mother Wolf says that he will 'make our villagers and their children must run when the grass is set alight'. This quote tells us that the Wolves are in danger while they are looking for Shere Khan. We know then that something bad is going to happen later in the book and we hope that something happens that doesn't have to happen.

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Question 4: Sample Answers with Commentaries

4. Focus now on the second half of the source, from 'Now, Tabaqui knew as well as all the jungle knows it' (line 40).

A student, having read this section of the text said: 'The writer makes us think about what is about to happen in the jungle.'

Do you agree with this statement?

Note: These answers show the level of detail in one paragraph of each student's response. This shows how long your answer should be. You cannot get 20 marks from one paragraph. To get 20 marks from this answer, try and decide which level the quality of your evaluation in the paragraph is at.

Student A

This section of the text begins with the reader being told that Tabaqui has created bad luck for the Wolves. This sets a negative tone for the rest of the extract. The character rejoices in the 'mischief that he has done' 'spitefully' that Shere Khan is coming to the area to hunt. The reader is already beginning to feel that the Wolves are going to have a negative impact on the Wolves otherwise the writer would not have had Tabaqui say this.

Level 4 – 18/20: This answer evaluates the 'how' and 'why' of the writer's choice of language. It is well-structured and foreboding that the statement in the question highlights. There are well-chosen words and phrases used.

Student B

We know that something bad is going to happen in the jungle because of a bad character. Mother Wolf says that he will 'make our villagers and their children must run when the grass is set alight'. This quote tells us that the Wolves are going to be killed while they are looking for Shere Khan. We know then that something bad is going to happen later in the book and we hope that something happens that doesn't have to happen.

Level 1 – 5/20: This answer doesn't explain where the impression that Shere Khan is coming from. It highlights a significant part of the extract that foreshadows what may happen in the novel and makes a simple comment about this. It also includes a personal opinion.

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Question 5: Sample Answers

5. You are going to enter a creative writing competition. Your entry will be judged by your school.

EITHER: Write a description suggested by the picture.

OR: Write the opening part of a story where you feel lost and/or far away from home.

Note: In order to achieve the top levels in this question you need to write a piece of creative writing. It needs a level of development that can only be achieved by creative writing. This cannot be dictated to you as it will depend on what you are writing about. You have 40 minutes and there are 40 marks available.

Planning

Purpose – Entertain. Feel lost or far away from home.

Form – Creative writing

Audience – Teachers

- Creative writing
- Write about the distance towards nothing
- So different – it feels good
- Nothing for miles
- No phone connection
- Taking pictures
- Stress free

Answer A

When I walk out of my house the view in all directions is blocked by buildings. If I want to see pockets of blue, or more specifically grey, and then I walk into the shadow of a giant building. Here there is nothing. Nothing to block my view. Here I can see everything, or rather nothing, compare to back home.

Here the sky goes all the way down to the land. If I keep walking along this path it looks like I'm walking my way.

It is liberating to be so far away from everything I know. What could possibly go wrong here? Nothing can hurt me. Nothing to stop me. Nothing to stress me out.

There are no beeping phones. There is no one who wants anything from me. All I need to do is walk, or want, or backwards, or I could head east. It doesn't matter.

Nothing matters here.

Answer B

Silence. No wind. No cars. No walking.

Nothing moves.

The moment seems frozen in time.

Pale blue sky stretches in all directions. The sand beneath my toes is hot. I stretch out my arms and swirl myself around. I don't feel sand. Dirt. Trees. Grass. Sky. Nothing man created. All nature. What is there to worry about in a place like this? Nothing can break you. One can contact you. No pressure. No stress. Nothing.

Freedom.

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Question 5: Sample Answers with Commentaries

5. You are going to enter a creative writing competition. Your entry will be judged by your school.

EITHER: Write a description suggested by the picture.

OR: Write the opening part of a story where you feel lost and/or far away from home.

Please note: In order to achieve the top levels in this question you need to write a piece of creative writing. It needs a level of development that can only be achieved by a length of writing. This cannot be dictated to you as it will depend on what you write. You have an hour and there are 40 marks available.

Answer A

When I walk out of my house the view in all directions is blurry. I can't see buildings. If I want to see the sky, I have to look up. The sky is a mix of blue and grey. There are pockets of blue, or more specifically grey, and the sun is shining through the shadow of a giant building as if it were a giant hand. Here there is nothing. Nothing to see. Nothing to do. Here I can see everything, or rather nothing. I can compare the view to a blank page. Here the sun is shining all the way down to the land. If I keep walking along this path it looks like I am walking away from my way.

It is liberating to be so far away from everything I know. What could possibly go wrong here? Nothing. Nothing to hurt me. Nothing to stop me. Nothing to stress me out.

There are no beeping phones. There is no one who wants anything from me. All I need to do is walk, or backwards, or I could head east. It doesn't matter.

Nothing matters here.

The sample answers could have been given to either prompt.

AO5 – Lower Level 4 (20/24): The writing is clear, convincing and creative. The writing is structured with connected ideas that develop across the piece. Vocabulary is stretched further (mostly level 3).

AO6 – High Level 3 (11/16): Some sentences are more effective (Level 4) than others. Controlled grammar.

Answer B

Silence. No wind. No cars. No talking.

Nothing moves.

The moment seems frozen in time.

Pale blue sky stretches in all directions. The sun is shining and beneath my toes is sand. I stretch out my arms and feel the sun on my skin. I don't feel sun. Sand. Dirt. Trees. Sky. Nothing man created. All natural. What is there to worry about in a place like this? Nothing can break you. No cars. No pressure. No stress. Nothing. Freedom.

AO5 – Lower Level 3 (15/24): Connected ideas but it lacks depth or development. Successfully chosen linguistic devices.

AO6 – Level 4 (13/16): Secure sentence construction with effective punctuation and Standard English.

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Mark Scheme

1. Read the first part of Source A again, from lines 1 to 7.

List four things that you learn about Father in these lines.

[4 marks]

You will get one mark for each point about Father up to a maximum of 4 marks **but**

- Your answers must come from lines 1 to 7.
- Your answers must be true statements from those lines.
- Your answers must relate to Father.
- You can quote, or paraphrase, both are allowed.

Assessment Objective being tested: AO1 – LITERAL comprehension and INFERENTIAL comprehension.

Your answers might include the following, but if you have something else it may still get you a mark if you have followed the bullet-pointed list above.

Father

- Father has just woken up.
- Father stretches to wake himself up.
- Father has an itch.
- Father is going to hunt.
- Father is the Chief of the Wolves.

For all the remaining questions on the paper you do not get a mark for each point you make. You are awarded marks based on your answer as a whole.

The examiner will read your answer and decide which level descriptors best suit (or are the best fit for) what you have written.

2. Look in detail at this extract from lines 8 to 17.

Write about how the writer uses language to describe Tabaqui.

You could include the types of sentence, the words, and the language features the writer has used.

Assessment Objective being tested: AO2 – EXPLAIN, COMMENT ON and ANALYSE LANGUAGE to achieve effects and influence the reader, using subject terminology

Level	Key Level Descriptors Answers will show
Level 4 – Analyse 'Perceptive' 'Detailed' 7–8 marks	<input type="checkbox"/> How and why the writer has made those language choices effective <input type="checkbox"/> Relevant, well-chosen, and well-used quotations <input type="checkbox"/> Sophisticated and accurate terminology
Level 3 – Explain 'Clear' 'Relevant' 5–6 marks	<input type="checkbox"/> How the writer has made his language effective <input type="checkbox"/> Relevant quotations, although they may not focus on key words or words <input type="checkbox"/> Accurate subject terminology
Level 2 – Comment 'Some' 'Attempts' 3–4 marks	<input type="checkbox"/> Attempts at commenting on what makes the language effective <input type="checkbox"/> Some relevant quotations, some may not be used accurately <input type="checkbox"/> Some subject terminology, not always used accurately
Level 1 – Simple Comment 'Simple' 'Limited' 1–2 marks	<input type="checkbox"/> Simple understanding of language, but will not explain <input type="checkbox"/> Very simple comments on what makes the language effective <input type="checkbox"/> Simple references, or quotations <input type="checkbox"/> Simple subject terminology
Level 0 No marks	<input type="checkbox"/> Nothing relating to language <input type="checkbox"/> Nothing at all!

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3. You now need to think about the whole of the source.

Write about how the writer has structured the text to create interest.

You could include how you are made to feel about the wolves at the beginning, why the mood changes. You could also include any other structural features.

Remember: Quotations are not always relevant when answering structural questions, examples, or references instead.

Assessment Objective being tested: AO2 – EXPLAIN, COMMENT ON and ANALYSE the writer's use of LANGUAGE, FORM and STRUCTURE to achieve effects and influence the reader, using subject terminology.

Level	Key Level Descriptors Answers will show
Level 4 – Analyse 'Perceptive' 'Detailed' 7–8 marks	<input type="checkbox"/> Detailed understanding of structural features <input type="checkbox"/> How and why the writer has made those structural features effective <input type="checkbox"/> Relevant, well-chosen, and well-used examples <input type="checkbox"/> Sophisticated and accurate terminology
Level 3 – Explain 'Clear' 'Relevant' 5–6 marks	<input type="checkbox"/> Clear understanding of structural features <input type="checkbox"/> How the writer has made his structural features effective <input type="checkbox"/> Relevant examples, although they may not focus on words or words <input type="checkbox"/> Accurate subject terminology
Level 2 – Comment 'Some' 'Attempts' 3–4 marks	<input type="checkbox"/> Some understanding of structural features, but not always well understood <input type="checkbox"/> Attempts at commenting on what makes those features effective but may not always be right <input type="checkbox"/> Some relevant references or examples <input type="checkbox"/> Some subject terminology, not always used accurately
Level 1 – Simple Comment 'Simple' 'Limited' 1–2 marks	<input type="checkbox"/> Simple understanding of structural features, but not always well understood <input type="checkbox"/> Very simple comments on what makes the language effective <input type="checkbox"/> Simple references, or quotations <input type="checkbox"/> Simple subject terminology
Level 0 No marks	<input type="checkbox"/> Nothing relating to language <input type="checkbox"/> Nothing at all!

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4. Focus now on the second half of the source, from 'Now, Tabaqui knew as well as all the jungle knows it' (line 40).

A student, having read this section of the text said: 'The writer makes us think about what is about to happen in the jungle.'

Do you agree with this statement?

You should write about what you think about life in the jungle based on what you have read. You should also evaluate how you have been given this impression and back up your evaluation with evidence from the text.

Assessment Objective being tested: AO4 – CRITICAL EVALUATION supported

Level	Key Level Descriptors Answers will show
Level 4 – Analyse 'Perceptive' 'Detailed'  16–20 marks	Detailed explanation of how and why the writer has chosen to present life in the jungle as he has <input type="checkbox"/> Relevant, well-chosen, and well-used range of evidence <input type="checkbox"/> A range of the writer's choices included (remembered, selected, used)
Level 3 – Explain 'Clear' 'Relevant' 11–15 marks	<input type="checkbox"/> Clear explanation of how and why the writer has chosen to present life in the jungle as he has, but with not enough detail <input type="checkbox"/> Relevant examples, although they may not focus on the key points or words
Level 2 – Comment 'Some' 'Attempts' 6–10 marks	<input type="checkbox"/> Attempts at explaining how and why the writer has chosen to present life in the jungle as he has, but may not always be right <input type="checkbox"/> Some relevant references or examples
Level 1 – Simple Comment 'Simple' 'Limited' 1–5 marks	<input type="checkbox"/> Simple comments on how the writer has chosen to present life in the jungle as he has, but may not show that understanding well <input type="checkbox"/> Some quotations, not always relevant
Level 0 No marks	<input type="checkbox"/> Nothing offered in response to the statement <input type="checkbox"/> Nothing at all!



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5. You are going to enter a creative writing competition. Your entry will be judged by your school.



EITHER: Write a description suggested by the picture

OR: Write the opening part of a story where you feel lost and/or far away

Assessment Objectives being tested:

- AO5 How well you write and structure your answer.
- AO6 How accurately you write your answer (separate grid underneath)


[24 marks] for the creative writing
[16 marks] for the separate grid

Level		Key Level Description Answers will show
		Creativity
Level 4  19–24 marks Creativity 'Convincing' 'Crafted' Structure 'Structured' 'Developed' 'Complex and varied'	Upper Level 4 22–24 marks	<input type="checkbox"/> Convincing and compelling writing all the time <input type="checkbox"/> Matches the purpose, form and audience of the question with tone, style and register <input type="checkbox"/> Manipulates the reader (to feel certain emotions, believe certain things, etc.) <input type="checkbox"/> Writing is subtle but effective <input type="checkbox"/> Ambitious and extensive vocabulary <input type="checkbox"/> Well-crafted linguistic devices throughout
	Lower Level 4 19–21 marks	<input type="checkbox"/> Convincing writing <input type="checkbox"/> Matches the purpose, form and audience of the question with tone, style and register <input type="checkbox"/> Ambitious vocabulary <input type="checkbox"/> Well-crafted linguistic devices throughout
Level 3 13–18 marks Creativity 'Clear' 'Chosen for effect' Structure 'Engaging' 'Connected'	Upper Level 3 16–18 marks	<input type="checkbox"/> Clearly written and believable answers <input type="checkbox"/> Matches the purpose, form and audience of the question with tone, style and register <input type="checkbox"/> Sophisticated vocabulary <input type="checkbox"/> Appropriate linguistic devices
	Lower Level 3 13–15 marks	<input type="checkbox"/> Clearly written answers <input type="checkbox"/> Mostly matches the purpose, form and audience <input type="checkbox"/> Appropriate vocabulary and linguistic devices
Level 2 7–12 marks  Creativity 'Mostly successful and controlled' Structure 'Linked and paragraphed'	Upper Level 2 10–12 marks	<input type="checkbox"/> Writing that mostly makes sense <input type="checkbox"/> Attempts to match the purpose, form and audience of the question with tone, style and register <input type="checkbox"/> Some variety in vocabulary and some linguistic devices
	Lower Level 2 7–9 marks	<input type="checkbox"/> Writing that sometimes makes sense <input type="checkbox"/> Attempts to match the purpose, form and audience. Attempts to use tone, style and register for this purpose <input type="checkbox"/> Occasional variety in vocabulary and some linguistic devices

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Level		Key Level Description Answers will show
		Creativity
Level 1 1–6 marks Creativity ‘Simple’ Structure ‘Simple and limited’	Upper Level 1 4–6 marks	<input type="checkbox"/> Writing that is simple <input type="checkbox"/> Some awareness of purpose, form and audience, but no attempts to use style and register for this purpose <input type="checkbox"/> Simple vocabulary choices and simple linguistic devices
	Lower Level 1 1–3 marks	<input type="checkbox"/> Writing that only occasionally makes sense <input type="checkbox"/> Occasional content that shows awareness of purpose, form and audience <input type="checkbox"/> Simple vocabulary
Level 0 No marks		<input type="checkbox"/> Nothing meaningful <input type="checkbox"/> Nothing at all!

AG  accurately you write your answer.

Level	Key Level Description Answers will show
Level 4 13–16 marks	<input type="checkbox"/> Sentences are marked consistently and accurately <input type="checkbox"/> Wide variety of punctuation used accurately <input type="checkbox"/> Full range of sentences used for effect (as appropriate) <input type="checkbox"/> Standard English and controlled grammar used <input type="checkbox"/> Extensive and ambitious vocabulary, correctly spelled
Level 3 9–12 marks	<input type="checkbox"/> Sentences are marked, mostly accurately <input type="checkbox"/> Variety of punctuation used, mostly accurately <input type="checkbox"/> Range of sentences used for effect, mostly accurately <input type="checkbox"/> Standard English and controlled grammar used <input type="checkbox"/> Increasingly sophisticated vocabulary and correct spelling of more irregular words than Level 2
Level 2 5–8 marks	<input type="checkbox"/> Sentences are marked, sometimes accurately <input type="checkbox"/> Variety of punctuation used, sometimes accurately <input type="checkbox"/> Variety of sentence forms used, sometimes accurately <input type="checkbox"/> Standard English used occasionally <input type="checkbox"/> Varied vocabulary and correct spelling of more words
Level 1 1–4 marks	<input type="checkbox"/> Sentences are sometimes marked, sometimes accurately <input type="checkbox"/> Simple sentence forms used <input type="checkbox"/> Standard English used rarely <input type="checkbox"/> Simple vocabulary and correct spelling of basic words
Level 0 No marks	<input type="checkbox"/> Quality of writing is so poor that the answer cannot be marked <input type="checkbox"/> Nothing at all!

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